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STAR TREK™



U.S.S. TITAN
NCC-80102-A



FANHOME

THE OFFICIAL STARSHIPS COLLECTION

STAR TREK™



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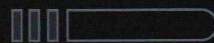
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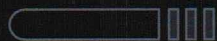
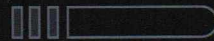
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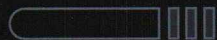
LENGTH: 560.5 M



CAPTAIN: LIAM SHAW (2396-2401)



WEAPONRY: PHASERS, PHOTON TORPEDOES



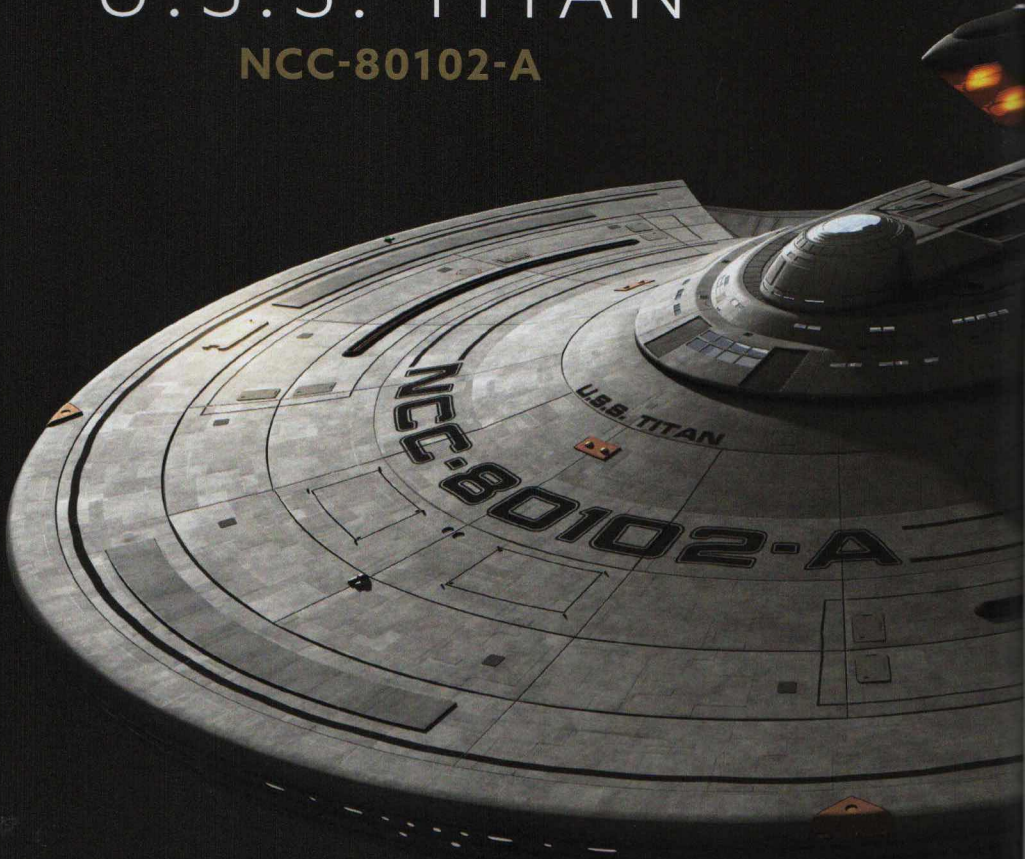
DEFENSES: DEFLECTORS, METAPHASIC SHIELDS



U.S.S. TITAN NCC-80102-A

U.S.S. TITAN

NCC-80102-A



The U.S.S. *Titan* NCC-80102-A was a *Constitution III*-class ship that entered service in the late 24th century. The ship underwent a refit after the loss of the *Luna*-class U.S.S. *Titan*, which had been commanded by Captain William Riker. The original craft was heavily modified with the addition of several of its predecessor's systems, including the warp nacelles and the computer core. It was recommissioned as the *Titan-A* in 2396, when command passed to Captain Liam Shaw. The ship's motto was "Second star to the right and straight on 'til morning".

The *Titan-A* was 560.5 meters long and had 28 decks. Deck 1 contained the bridge, observation lounge and Captain's ready room. Most of the saucer was given over to crew quarters and recreation facilities including holodecks, impulse engines, transporter rooms, science labs, and maintenance and fabrication systems. Decks 18 and 19 in the saucer section were given over to sensors.

The ship's secondary hull provided more crew quarters and facilities including mess halls, the main deflector, cargo bays, weapon systems,



The *Titan-A* was a multi-mission explorer that was in service around the turn of the 25th century under the command of Captain Liam Shaw.

the warp reactor, and the main shuttlebay. The ship was designed to separate so the two hulls could operate independently, with an auxiliary battle bridge in the secondary hull.

Under Captain Shaw's command, the *Titan* completed 36 missions. His first officer was the former Borg, Seven of Nine.

Shortly before Frontier Day in 2401, Admiral Picard and Captain Riker tricked Shaw into taking the ship to the Rylon System, the source of a distress signal Picard had received from Dr. Beverly Crusher. In the events that followed,

the *Titan* and the crew uncovered a Changeling conspiracy within Starfleet and an attempted Borg invasion.

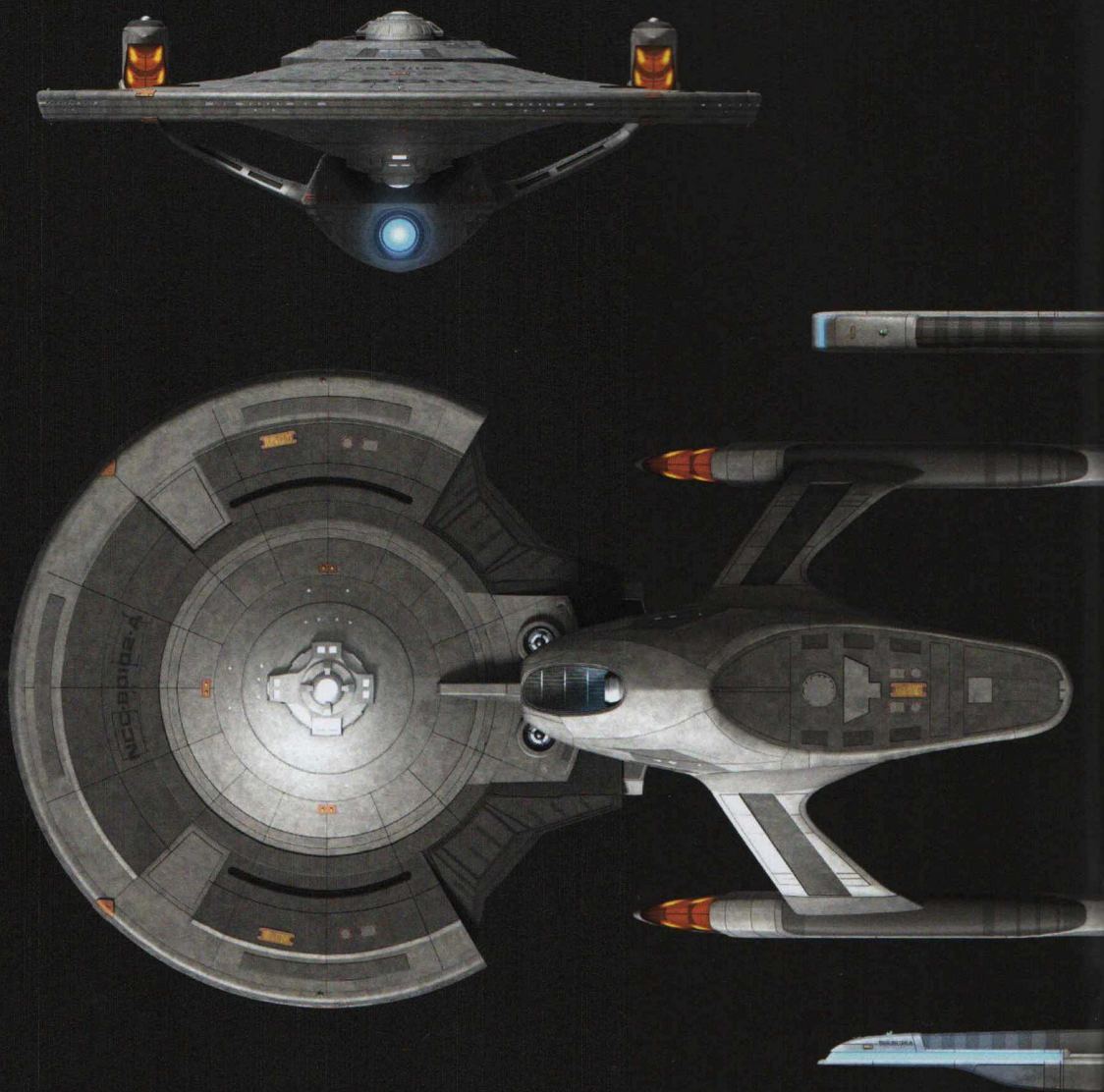
Since the *Titan's* computer systems hadn't yet been integrated with the rest of the fleet, it was able to resist the Borg's control and to destroy the cube that was threatening Earth.

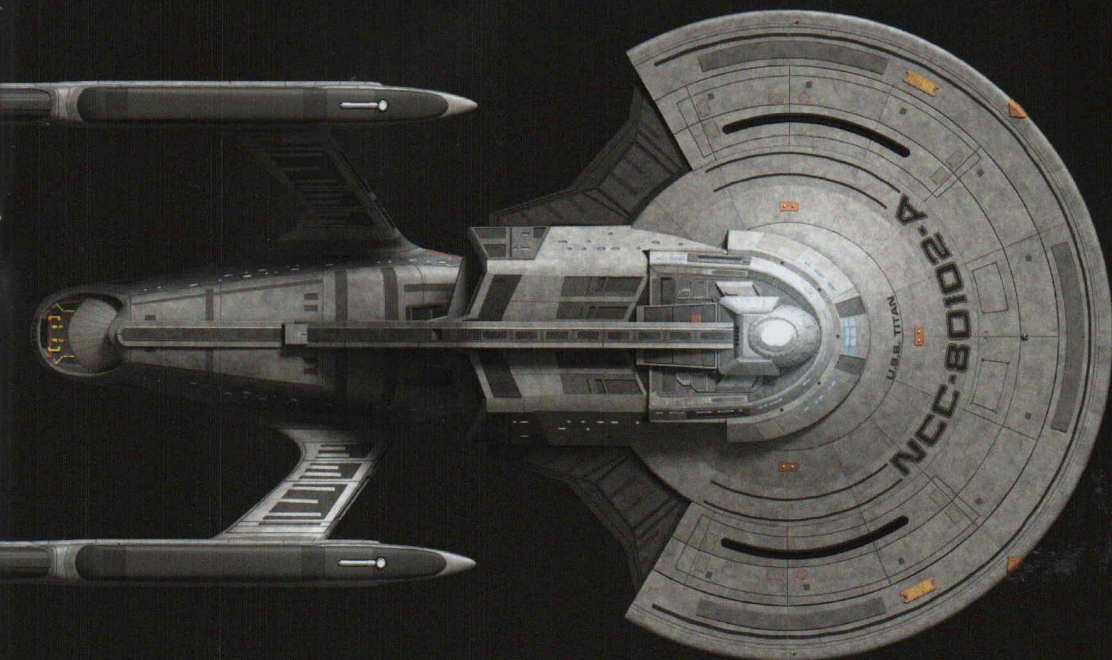
After Shaw's death from wounds he sustained during the attempted Borg takeover, command passed to Captain Seven of Nine, and the ship was recommissioned a second time, this time as the *U.S.S. Enterprise NCC-1701-G*.

U.S.S. TITAN NCC-80102-A

U.S.S. TITAN

NCC-80102-A







DESIGNING THE *U.S.S. TITAN* NCC-80102-A

The *Titan* was a return to an earlier style of Starfleet ship that was inspired by *Star Trek: The Motion Picture*.

The first two seasons of *Star Trek: Picard* had given us a different kind of *Star Trek* that focused on a world outside of Starfleet, but as showrunner Terry Matalas worked on the story for the third season, he wanted to return to more familiar elements. That meant bringing back the whole *Star Trek: The Next Generation* crew and creating a fleet of 25th-century ships, starting with the *Titan-A*.

A new version of Picard's old ship the *Stargazer* had featured heavily at the beginning and the end of Season 2. As production designer Dave Blass remembers, he had assumed that it would carry on into the third season, not least because Seasons 2 and 3 were shot back-to-back. "We had just finished building the *Stargazer* when Terry pitched Season 3 to us. He said, 'The *Stargazer's* done. We have a new ship. And in addition to that



Showrunner Terry Matalas wanted the design of the *Titan-A* to refer back to the ships seen in *Star Trek: The Motion Picture*, with a rounder saucer and a less blended relationship between the two hulls. At the same time, it had to look more modern than the ships seen on TV in the 80s and 90s.

we want the *Shrike* and we want the *Eleos* and we want the *Enterprise-D*."

Blass's immediate response was "How are we going to do that?" Shooting was due to start in a matter of weeks. Even if the visual effects shots featuring the ship wouldn't be made for months, he still had to build a bridge set, which, as he explains, would have to feature graphics showing the ship. "That ship is on every display on the

bridge. It's on the MSD [Master Systems Display]. It's in the turbolift. It's everywhere. Geoffrey Mandel in the art department had to create deck charts. When you put numbers on doors you have to know where you are in the ship. What deck are we on? When you're in the turbolift, how many decks do you go down?"

Fortunately, Matalas had an answer for him. He wanted to base the new ship (which he didn't



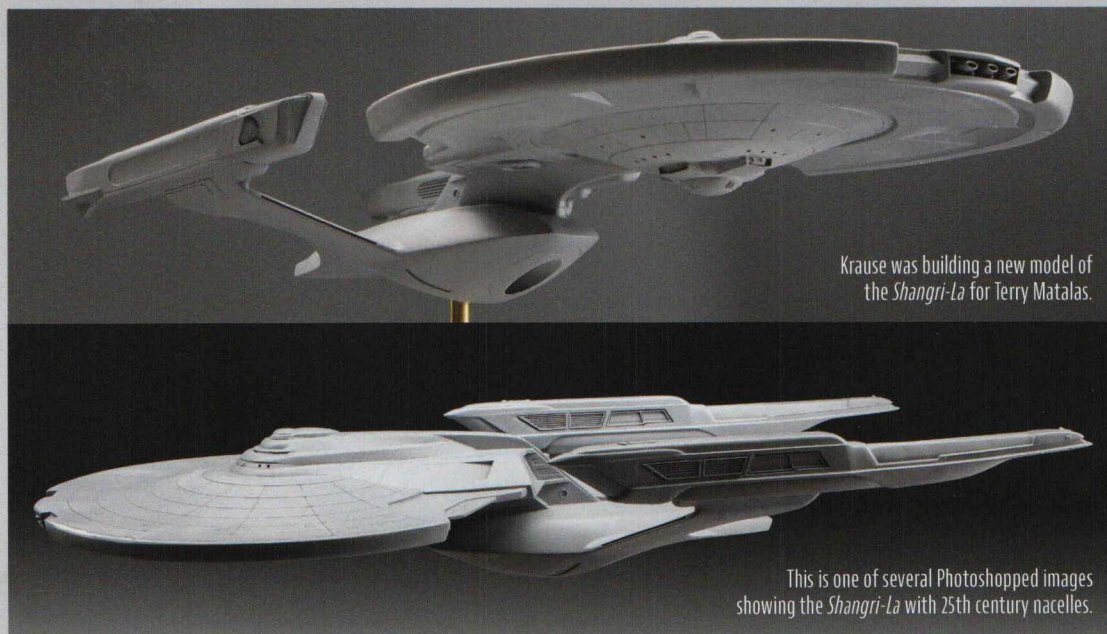
The *Titan* is an updated version of a model that modelmaker Bill Krause designed and built in 2015. That ship — the *U.S.S. Shangri-La* — was meant to be a contemporary of the *Enterprise* refit featured in *Star Trek: The Motion Picture*. Krause was inspired by the work of TOS movie-era designers Andrew Probert and Richard Taylor, and Bill George who had designed the *Excelsior*.

tell Blass would be the *Titan*) on a model that he had commissioned from Bill Krause.

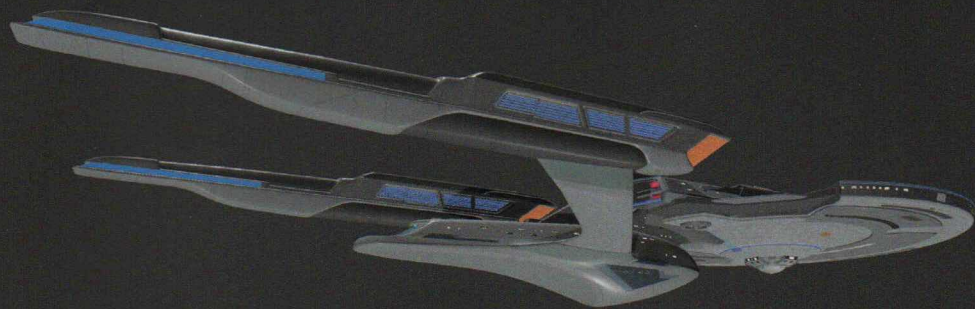
Blass had brought Krause in to make physical models of the *Stargazer* which had appeared in the ship's observation lounge. Krause was a fan who had designed and built models of his own *Star Trek* ships. He had shown pictures of these to Matalas, who had been drawn to a ship called the *U.S.S. Shangri-La*, which Krause had designed to be a contemporary of the *Enterprise* from *Star Trek: The Motion Picture*. "Terry asked me if he

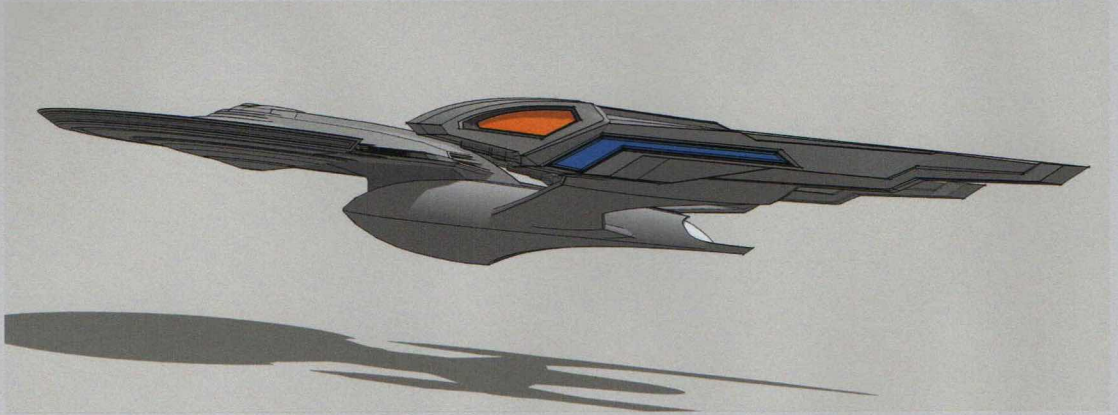
could buy that model," Krause recalls, "but I'd already sold it to a friend of mine, so I said 'Look, I can build you another one'."

Matalas agreed and Krause set to work building a new, upgraded version of his design. He was still working on the model, but had been sending Matalas pictures to show his progress. "As I was working on it," Krause says, "Terry was hinting that he would want to use it for the show. I was thinking he just meant as a prop, that you'd see in the background."



Working from photographs of Krause's model, Drexler built a new CG version of the ship that could be sent to the VFX team to copy. The idea was to iron out issues with the design and to make sure all the systems were present and correct.





While Drexler was working on the CG model, Krause found the time to think about how he would update his design for a 23rd-century ship to look as if it belonged in the 25th century. He thought about giving it nacelles that were more like those on the *Sovereign* class, and altering the proportions of the impulse deck. But Matalas wanted to go back to some elements from earlier designs, so this version of the *Titan* was never needed.

Blass remembers he was still looking pale when Matalas showed him the model. "'Let me show you this,' Terry says, and he shows me Bill's *Shangri-La*-class ship. He said, 'I'd love to see what this looks like with *Stargazer* nacelles. So can you see what this would look like with that, and any other upgrades you want.'"

Blass instantly messaged a surprised Krause and asked him if he could make the modifications. "Out of nowhere I get an email from Dave Blass," Krause says. "It said, 'I hear you are working on this model for Terry. Can we see what it would look like with Picard-era engines?' I had just finished building the model and I was getting ready to paint it. I really didn't want to take it apart so I said, 'Do you mind if I just Photoshop something?' He was fine with that. I had the nacelles that I'd made for the model of the *Stargazer*, so I did something very quickly and sent it off to Dave that night. It was a Saturday. Then Sunday morning I got an email back from Dave saying, 'We love it. We're good to go.' I had no idea what that meant. 'Good to go for what?' I found out later that day that they had chosen this as the design for the hero ship for Season 3."

However, there was still a huge amount to do and Krause was due to start work on a new job. "I had to leave on that Monday to go work on another film. They wanted all the 3D files of this

model so they could get it into production. But I had hand-built and designed this model so there were no 3D plans anywhere."

Blass's solution was to turn to *Star Trek* veteran Doug Drexler, who he had brought into the art department to create 3D models of their designs that could be sent to the visual effects team. Krause gathered as many pictures as he could of the model and sent them over to Drexler, who instantly started work building the CG model.

Drexler has worked on *Star Trek* since *TNG*'s third season. He started in the makeup department (around the time he won an Oscar for his work on the 1990 movie *Dick Tracy*) before transitioning to the art department, where among other things he had designed the *Enterprise* NX-01 and the *Enterprise-J*. As he explains, the model had to be built in record time. "We had way less time than we'd had before. It was done in just over a week so I wasn't going to fuss with changing any of the shapes except to refine them."

If you look closely at the model, you can see the areas that Drexler finessed. The most obvious change involved adding 24th-century nacelles. "They are almost the same engines that were on the *Stargazer*," he explains. "I liked the idea that they have standard engines that they use on different ships. I also liked going back to the longer nacelles. Otherwise, I tried to



Drexler didn't have much time to work on the design, but he did produce some renders that showed what the ship would look like with a bigger deflector dish that was reminiscent of the *Enterprise-D*. He also smoothed out the front of the saucer, removing the weaponry from the front of Krause's design.

de-emphasize the impulse engines. I thought they were overpowered. You don't need four. If we'd had more time, I would have made the top two into hangar decks. The entire bridge module is taken from the *Stargazer*. Most people don't realize it, but it's got its own warp nacelles. I don't think even John Eaves and Dave Blass know this, but I designed it so it could be a separate vehicle. There are actually three levels to it. There's a top section that could fly off or you could take the whole lower section."

Other areas that received attention were the size of the ship's deflector dish, with Drexler looking at a larger version that was reminiscent of the *Enterprise-D*, and the details of the

nacelles, which were designed to vent plasma.

As well as refining the overall shape and balance of the design, Drexler made sure to incorporate all the elements that you'd expect to find on a Starfleet ship. "Dave wanted to have somebody who already knew what was regulation for a Starship. I was that guy. Everything filtered through the lens of Doug before it went to visual effects. I wanted to be sure that if a die-hard *Star Trek* gearhead looks for a warp core egress hatch, or Reaction Control thrusters or transporter emitters, they are going to be there. The graphics on the hull around the doorways and the phaser strips are actually scans of the original rub down transfers that Mike Okuda and I used to detail the physical



The script called for the crew to manually open the nacelle covers in order to collect radiation that could be funneled into the warp core. So, although the *Titan's* nacelles were effectively borrowed from the *Stargazer*, more work had to be done on the design to show how the grilles could open up.



Renders of Drexler's final version of the ship. These were sent to the VFX team, who copied them to make a new model that could be used to make the effects shots.



The art department used Drexler's model to create a series of key frame illustrations that showed what the ship would look like in action.

models of the ships years before. I am fan and I know the fans want to see those kind of details."

While Drexler was working on the model, Krause found the time to think about his own refinements. "After it went to Doug, I had a few thoughts about how I would refine the design. I was trying to plan ahead in case they wanted some changes. My thinking was 'They're taking a 23rd-century ship and putting 25th-century engines on it. They're going to want to do more than that, right?' Not knowing that was what Terry wanted all along. I started coming up with ideas to streamline the *Shangri-La*, trying to make it look more like the other ships we had seen from the 25th century. I sketched out some ideas about how to alter the impulse deck and so on. I was all ready to give them to Doug and Dave, but they said 'No, no, we're fine.' So they were never needed. Whatever Doug did, it was good to go. It was that fast."

A little over a week after Drexler started work, he handed Blass a full set of renders. "I showed them to Terry," Blass remembers, "and he said, 'I love that. I think it's awesome.' At that point I

think we were six weeks out from shooting the new season. When Terry said he liked it, I was going to take yes for an answer."

Around this point, Matalas revealed that the ship would be Riker's ship: the *U.S.S. Titan*. This had been mentioned but not shown in *Star Trek: Nemesis*, but a design had been created for the novels, and this had been made canon by its appearance on *Star Trek: Lower Decks*. As a result, the ship became the *Titan-A*. The story involved Captain Shaw knowing how to work with the ship's older nacelles, so the team decided that the ship was an old design that had been renamed in honor of its predecessor. The script even referred to it having been refitted with the nacelles from the original *Titan*.

The art department rapidly incorporated the new design into all the graphics that were needed, identifying where all the key systems and locations were inside the ship. As a final touch, the dedication plaque on the bridge identified it as a member of the *Constitution III* class—a tribute to the Motion Picture refit, which had inspired Krause's design.



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